

cians, the desirability of access depended on what was being made accessible to whom, and at what cost.

Elie Siegmeister counts among music's ancient roles the pacifying of children, the making of magic, even the facilitating of reproduction.<sup>65</sup> These tasks all bespeak something primordial. Should not the music that soothes the savage breast distance itself from such elemental, precivilized contexts? Should it be so unrefined?

There is persistent musical attitude that suspects the popular, and the accessibility of things popular. Philip Goeppe refers to "true leaders" from the classical past, and compares them with the "inevitable demagoguism" incident to democratic change.

Men appealed over the heads of those who had the true, the saner intuition to the ruder mob to whom clear thought was naught, sensational amusement all. Democratic as we must be in government, there is no doubt that the bursts of popular will throughout the nineteenth century have had a sinister effect upon art. The lower instincts with the lower classes have broken away from the higher.<sup>66</sup>

This declaration might sound slightly fascistic, and it is decidedly defensive. It appears that Goeppe actually fears the demagogic possibilities of program music. Given how he felt about literalism's besmirching effects, his preferred alternative comes as no surprise.

Gradually . . . the truth is breaking, that, while the apparent purpose is that of mere delight, *the true essence of music is its unconscious subjective betrayal of a dominant feeling*, in contrast with the conscious, objective depiction in poetry and in the plastic arts.<sup>67</sup>

The excesses of program music portended seriously negative social consequences, and so there is a desire to keep music and musicians, and music lovers too, safe and separate.

But as with the case of Hans Keller or Theodor Adorno, this is not plain elitist isolationism.<sup>68</sup> Goeppe speaks from the other, more inclusive side too, and in so doing suggests why he found *unprogrammatically* meaning everywhere. *Contra* the staunch absolutists, he felt that music must be involved in a search for moral quality. "Impossible . . . as it is to sum up in systematic philoso-